CATALOGUE

OF

WORKS OF ART,

EXHIBITED AT THE

INTERNATIONAL ART-UNION,

NO. 289 BROADWAY,

LAFARGE BUILDING, UP STAIRS,

NEW YORK.

1848.

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PROSPECTUS

OF THE

INTERNATIONAL ART-UNION.

The rapid progress made by students of art in Europe is not surprising, when we consider the number of *chefs d'œuvres* constantly under their eyes, furnishing so many models for them to study and to imitate, until the latent powers of conception and execution are ripened in themselves. It is thus that they are enabled to unite theory with practice; and it is doubtless to this cause that must be attributed the conspicuous part played by the young artists of Modern Europe, in the life and history of the Fine Arts. In considering the early times of the Arts, we perceive that their progress has been gradual, and that it has been only by slow degrees that they have risen to their full glory. The encouragement given to the Fine Arts in our time has contributed, in no slight degree, to throw a brilliant halo around the nineteenth century; and we assert, without fear of contradiction, that the artists of our day have produced works, worthy to be placed side by side with the most brilliant achievements of the middle ages. One of the principal means which has placed the modern school in a position so enviable, has been the constant interchange of the works of different artists and different countries. In consequence of this interchange, students of art are enabled to avoid the faults and adopt the excellencies of each school. Artists and their works are constantly moving from one country to another, and thus prejudices gradually lose themselves, and old and long-seated antipathies are made eventually to contribute to a wide and beautiful harmony.

In America, above all other countries in the world, progress is the watchword of all classes; and if the Fine Arts have not yet attained with us to an eminence worthy of our rapid advancement in other interests, it is principally owing to the fact that we have been, so to speak, entirely deprived of the works of the great masters of the con-

tinent—which would, by being generally distributed among us, inspire a new ambition in our artists, while at the same time furnishing the only means by which they can arrive at excellence. We are almost inclined to dispute the right of any one to create until he is familiar with that which has been already created. At all events, it is certain that the efforts of artists or writers who do not study well what has gone before, are crude and comparatively valueless, when judged by the standard of general human advancement. Even were it only to know how to avoid their errors, it is indispensable for artists as well as statesmen and philosophers, to study well the works of their predecessors.

The Institution which we are about to establish will have for its principal objects the introduction into the United States of the *chefs d'œuvres* of Modern European Art; the gratuitous distribution of a large number of them, annually, among our citizens; and the sending annually at least one American Artist, to study in the best Schools of Europe, at the expense of the Institution.

We think we may venture, without vanity, to allude to our Exhibition of Modern European Paintings, and especially to the still more recent importation of one of the most beautiful and sublime works of the greatest historical painter of France, as affording a sufficient guarantee of our disposition and ability to carry out the plan we propose. Our object is no temporary one; we desire, through the means of a Permanent Free Gallery, and the Annual Distribution of Paintings and works of Art, free of expense, among our subscribers, to initiate the whole people into the mysteries of the Beautiful; while, to the artist, we propose to facilitate his studies by furnishing him with Works of Art worthy to become his models.

In order to carry out our plan successfully, the sincere and liberal co-operation of the American people is indispensable. The great sacrifices which we have already made and are still prepared to make, for the purpose of establishing an Institution worthy of the metropolis of the United States, we venture to hope, will merit the approbation of all. For the details we refer to the General Plan on the following page, by which it will be seen that greater inducements are offered to subscribers than have ever before been proposed in any part of the world.

GENERAL PLAN.

The International Art Union is established in the city of New-York for the *promotion of the taste for the Fine Arts*, in the United States of America, by introducing through the means of a perpetual *Free Gallery*, the *chefs-d'œuvres* of the European School of Art. Its object is to furnish the Student of Art with Paintings worthy to become his models and to promote a general public taste.

To give to all the friends of the Fine Arts in the United States an opportunity of participating in the establishment of such an institution, the managers have adopted the following plan :

The annual subscription of membership is five dollars, which entitles the subscriber to all its privileges.

The funds thus obtained (after being charged with the absolute expenses), will be devoted as follows :

1. To the production of a magnificent engraving in the highest style of art, of which every member receives one copy, which will be delivered in the order of his subscription. This Print will at least be equal in value to his subscription of five dollars.

2. To the purchase of works of Art (Paintings, Drawings, Pastels, Statuary, &c., &c.), of the highest class. These works, selected with the greatest care, will be annually *distributed by lot* to the subscribers, in the same manner as in the German, American, English and Scotch Art Unions.

3. A sufficient sum will annually be set apart for the purpose of sending one American Student to Europe for a term of two years, at the expense of the International Art Union. The Student to be selected by a committee of competent and disinterested persons. Students of Art from any part of the Union,

may participate in the public exposition which will take place annually, in the city of New-York, from which the selection will be made for the term of study abroad.

4. To the purchase of valuable National Publications, which will also be *distributed by lot* to the subscribers. These works will illustrate the History or the Scenery of the United States.

5. The Free Gallery of the International Art-Union will be open to the public every day except on Sundays and Mondays—Mondays being exclusively reserved for the Study of Artists.

6. Subscriptions may be sent by Mail (enclosing cash, and postage paid), directed to the Managers of the International Art-Union, who will immediately forward a Certificate of membership.

7. The International Art-Union will publish at the end of each year, a full report of the transactions of the Institution, of which each member shall receive one copy.

8. The annual Engraving or works of Art will be forwarded to the members at their own risk

9. Honorary Secretaries will be appointed in every city in the Union. They will receive subscriptions and deliver to the subscribers the various works of Art.

10. The Perpetual Free Gallery of the International Art-Union will be constantly supplied with an extensive collection of Pictures by the most celebrated masters of modern Europe, and is intended to extend and ripen the rapidly growing taste for the Fine Arts in the United States.

GOUPIL, VIBERT & CO.

New-York, Dec. 1, 1848. MANAGERS.

*** Until the completion of the large Store and Gallery now in process of erection expressly for the Institution, the Gallery at the corner of Broadway and Reade-st. up stairs, will be thrown open to the public, from the 11th of DECEMBER, 1848.

N. B.—The Managers of the International Art-Union wish to impress it particularly on the attention of the public that no person whatever will be authorized to receive subscriptions, without, in every instance, exhibiting a written authority signed by them, to counterfeit which would be felony.

SUBSCRIBERS

FOR 1849,

WILL RECEIVE A COPY OF THE

SPLENDID MEZZOTINT ENGRAVING,

BY ALLAIS, OF PARIS,

"THE PRAYER."

After the Original Picture by Dubufe.

A Proof Copy may be seen at the rooms of

THE INTERNATIONAL ART-UNION.

Size of the Engraving, 18 by 18 inches.

CATALOGUE

OF

PAINTINGS AND WORKS OF ART,

NOW EXHIBITING AT THE

INTERNATIONAL ART-UNION.

*** Each Painting is numbered to correspond with the No. in the Catalogue.

PASTELS.—BY BROCHART.

These exquisite and dazzling delineations of female beauty, enhanced by all the charms of archness of expression and the most unique and gorgeous costumes, are a species of picture not produced since the last century but by this artist, and which are possessed by no public exhibition in America excepting that of the International Art Union. The process by which such surpassing brilliancy of coloring, grace and softness of effect were produced, was for a long time lost to the Arts. The drawings are made with colored crayons, laid upon parchment, and rubbed in with the finger. This produces results inconceivably beautiful, and of which no adequate idea can be conveyed by words.

No.		
1.	The Captive - - - - - -	Crayon.
2.	A Sweet Kiss - - - - - -	do
3.	The Little Prisoner - - - - -	do
4.	The Canary Bird - - - - - -	do
5.	The Tame Pigeon - - - - -	do
6.	The Two Sisters - - - - - -	do

No.
7. The Branch of Hawthorn - - - - Crayon.
8. The Breakfast - - - - - - do
9. A Favorite Cat - - - - - - do

COMPTE-CALIX.

10. Pope Pius IX.

COURT.

Court is one of the most distinguished painters of female loveliness of the modern French School. Nearly all his paintings have been engraved and are known throughout the world. Some of his large historical paintings are at the Gallery of the Luxembourg, and are considered amongst the finest in that style.

11. Fleur de Marie.
12. Blonde and Brunette, (the Seraglio window).
13. La Belle des Belles!

COËDES.

14. The Dead Christ, pencil drawing after the original picture by Ary Scheffer.

PAUL DELAROCHE.

This great Artist was born in 1797, in Paris, and was a scholar of Baron Gros'. His works are too well known to require any special notice. Every mark of his brush is precious as gold, and France may justly be proud of Delaroche, the greatest historical painter in the world. His new painting of "Napoleon crossing the Alps," exhibited at the National Academy of Design, in New-York, is regarded as a masterpiece by Artists and Amateurs. The painting, by Delaroche, at the International Art Union represents the

15. Head of our Saviour.

E. DUBUFE.

No.

16. The Prayer, engraved by Allais, of Paris.

*** Every Subscriber to the International Art Union will receive a copy of this splendid print.

GIRARDET.

17. A Mussulman Family at the Tomb of their Son.

GRÖNLAND.

Until one has seen the delicious mock Flowers and Fruits that ripen under the sunny pencil of Gronland, he can scarcely form an idea of the beautiful truth to nature residing in the painter's pencil.

18. The Bride's Bouquet.
19. The Maid's Bouquet.
20. A Fruit Piece.

GUET.

21. The Mantilla.

LANDELLE.

Landelle is an honored name among the young painters. His beauties possess not merely the attractions of material charms, but the fascination of an intense sentiment plays over them and lights them up. "To-day" and "To-morrow," companion-pieces, are noble pictures, not less valuable for their artistic merit than for the moral lesson they convey. Landelle will be one of the greatest painters of the age.

22. Joy! (To-day).
23. Sorrow! (To-morrow).
24. The Star of Seville.
25. Elegy.
26. Idyl.

MAROHN.

No.
27. Crossing the River.

MENU-ALOPHE.

28. La Siesta, (after Winterhalter).

MOZIN.

29. Marine Piece, large size.
30. do do small size.
31. do do do

MÜLLER.

Muller is justly celebrated for the sweetness and delicacy of his flesh tints, the purity of his taste and the boldness yet truth of his drawing,

32. The Goddess Liberty.
33. Zuleika, (crayon drawing).

ARY SCHEFFER.

This most distinguished of modern religious painters was born in Holland in 1795. After the death of his father, the widow went with her three sons, Ary, Arnold and Henry, to Paris. Ary was then fourteen years of age, and in his youth had given many evidences of his talent for the arts. When only eleven years of age he had painted a picture, the figures of the size of life, of Hannibal receiving the Head of Asdrubal. This painting, which was exhibited at Amsterdam, created a great deal of excitement, when it was known as the work of a child. Guerin was his teacher in Paris, and some of his earlier works remind us of the style of his master. Scheffer has been called with great truth and propriety, the poet of the painters and the painter for poets. His last work, The Judgment of Christ, a companion to Christus Consolator, is expected shortly in this country, having been purchased by the International Art Union. At the rooms of this Institution, also, may be seen engravings of all his principal works.

Scheffer is universally conceded to be one of the greatest of modern painters. Severe, spiritual, grand, simple—he possesses the most wonderful power over the heart, and the pathos and force of his ideas enchain the attention and excite the soul with holy passion. His world-renowned painting of "Christus Consolator" finds an equal in the following late production of his chary pencil.

34. The Dead Christ.

The Holy Women are weeping over the dead body of Christ; while Mary, his mother, embraces him for the last time.

*** A highly-finished line engraving of this picture, by Joseph Kelly, Esq., will be ready soon.

SCHLESINGER.

35. Meditating Vengeance!

SCHLOEPKE.

36. Louis Philip and his Sons, the Dukes of Orleans and of Aumale, Prince de Joinville, and the Dukes of Nemours and of Montpensier, departing from the Palace of Versailles.

This is a water-color drawing after the large painting by Horace Vernet.

REGIS DE TROBRIAND.

37. Corte del palazzo ducale. Venice. Water color Drawing.
38. Il Ponte del Paradiso. Venice
39. General view of Venice, after sunset.
40. Eight Views of Niagara Falls, as follows:

I. American Falls.
II. The Horse-shoe Falls.
III. The Great Rapids, near Goat Island.
IV. The American Falls & Niagara River, view taken from Goat Island.
V. The Falls, view taken from the American side.
VI. The Falls, view taken from the Canadian side.
VII. Under the Table Rock.
VIII. The Falls at sunset.

These various views of Niagara Falls will be published large, in folio, with a descriptive text, both in French and English. The subscription list is open, and particular attention is called to the Circular, which will be found at the desk. Applications for subscriptions should be made early, as only a limited number of this work will be put in circulation.

WALDMULLER.

Waldmuller, for infinite variety and individuality of conception, has few equals among modern painters.

41. Children leaving School.

LECOMTE.

42. The French Revolution, (February, 1848.)